

FAMILY GUY

"The Tan Aquatic With Steve Zissou"

Production #5ACX06

Written by

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Directed by

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Created by

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TABLE DRAFT

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“The Tan Aquatic With Steve Zissou”

CAST LIST FOR #5ACX06:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN (SUB: CHRIS SHERIDAN)
CHRIS GRIFFIN.....	SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....	MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ANNOUNCER.....	TBD (SUB: JOHN VIENER)
BIB FORTUNA.....	TBD (SUB: ALEC SULKIN)
CLEVELAND.....	MIKE HENRY (SUB: ALEC SULKIN)
CROWD.....	TBD (SUB: SULKIN, VIENER, CALLAGHAN, HENTEMANN, FERTMAN)
DEVON.....	TBD (SUB: ALEC SULKIN)
DICK CHENEY.....	TBD (SUB: SETH MACFARLANE)
DOLPHIN #1.....	TBD (SUB: ALEC SULKIN)
DOLPHIN #2.....	TBD (SUB: JOHN VIENER)
DR. HARTMAN.....	SETH MACFARLANE
FIFTEEN YEAR-OLD PETER.....	SETH MACFARLANE
FIFTEEN YEAR-OLD RANDY FULCHER.....	TBD (SUB: MARK HENTEMANN)
FRAN DRESCHER.....	TBD (SUB: CHRIS SHERIDAN)
GOLFER #1.....	TBD (SUB: SETH MACFARLANE)
HERBERT.....	MIKE HENRY (SUB: ALEC SULKIN)
HORSE #1.....	TBD (SUB: DANNY SMITH)
HORSE #2.....	TBD (SUB: SETH MACFARLANE)
ITALIAN #1.....	TBD (SUB: ALEC SULKIN)
ITALIANS.....	TBD (SUB: ALEC SULKIN, JOHN VIENER)
JOE.....	PATRICK WARBURTON (SUB: JOHN VIENER)
KERMIT THE FROG.....	TBD (SUB: JOHN VIENER)
KID #1.....	TBD (SUB: STEVE CALLAGHAN)
KID #2.....	TBD (SUB: ALEC SULKIN)
KID #3.....	TBD (SUB: MARK HENTEMANN)
KING LARDASS.....	TBD (SUB: SETH MACFARLANE)
KYLE.....	TBD (SUB: STEVE CALLAGHAN)
KYLE’S FATHER.....	TBD (SUB: JOHN VIENER)

KYLE'S MOTHER.....TBD (SUB: CHRIS SHERIDAN)
 MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)
 MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
 MR. FURLEY.....TBD (SUB: SETH MACFARLANE)
 MR. SULU.....TBD (SUB: SETH MACFARLANE)
 PAULA ABDUL.....TBD (SUB: KIM FERTMAN)
 QUAGMIRE.....SETH MACFARLANE
 RANDY JACKSON.....TBD (SUB: JOHN VIENER)
 RANDY FULCHER.....TBD (SUB: MARK HENTEMANN)
 SEAMUS.....SETH MACFARLANE
 SIMON COWELL.....TBD (SUB: ALEC SULKIN)
 SNOW WHITE.....TBD SUB: KIM FERTMAN)
 SWEDISH CHEF.....TBD (SUB: SETH MACFARLANE)
 TERRY THE TIGER.....TBD (SUB: SETH MACFARLANE)
 TOOTIE.....TBD (SUB: KIM FERTMAN)
 TV ANNOUNCER.....TBD (SUB: JOHN VIENER)

ACT ONE

EXT./ESTAB. GOLF COURSE - DAY

PETER, QUAGMIRE, and JOE are playing golf. Quagmire is in golf clothes but no one else is. STEWIE is strapped to Peter in a baby bjorn.

JOE

Peter, you sure you're allowed to bring a baby onto the golf course?

PETER

Well, Lois asked me to watch Stewie for the afternoon. It's alright, I don't think the club'll mind. It's Cleveland I'm worried about.

PAN OVER TO CLEVELAND, who wears a Nixon mask.

CLEVELAND

Peter, is this really necessary? I can't hardly see anything.

TWO GOLFERS walk by.

GOLFER #1

Hey look, it's President Nixon!

Cleveland starts to take off his mask.

GOLFER #1 (CONT'D)

No, wait, it's a black guy.

Cleveland sees them and hurriedly puts the mask back on.

GOLFER #1 (CONT'D)

No, it's Nixon.

PETER

Oh, boy, that was close.

STEWIE

Will you please hurry up? It's a hundred degrees out here. I haven't sweat this much since I worked as a drug mule.

INT. DIRTY PUBLIC BATHROOM - DAY (FLASHBACK)

Stewie stands in front of the mirror, sweating as he stares down a small balloon filled with cocaine.

STEWIE

(PSYCHING HIMSELF UP) All right, come on man. Do you want blinky sneakers? Do you want blinky sneakers? Do you want blinky sneakers? Yeah, you want blinky sneakers. Then you gotta do this, man. Just swallow it down. Just swallow it down. No big deal. One shot. Right down. Here we go. HERE WE GO!

He tries to swallow the balloon, but gags, spitting it back up and spilling powder all down the front of himself. There's a **knock** on the door.

STEWIE (CONT'D)

There's somebody in here!

EXT. GOLF COURSE - DAY (BACK TO PRESENT)

Joe **hits** a perfect shot down the middle of the fairway.

PETER

Hey, Joe--

JOE

(SIGHS) Don't say it, Peter.

PETER

I was just wondering--

JOE

Peter, I swear to god...

PETER

What's your handicap?

JOE

(MOCK LAUGHS) Ha, ha, ha! Every hole.

PAN OVER to Quagmire, getting ready to swing.

QUAGMIRE

Could you keep it down over there?! Can

I get some quiet, immediately, now?!

Quagmire **takes his shot** and shanks it badly.

QUAGMIRE (CONT'D)

Goddammit! Come on! COME ON! Shit!

Shit! Shit! Come on, Glen! Get your

head in the goddamn game!

He picks up his golf bag and **throws it furiously** O.S. Over the following, we hear Quagmire **screaming** with rage in the background. "Think, Quagmire! Think! One-eighty-five, that's a five iron! You can't get there with a six! You're a jerk! You know that?! Look in the mirror! What do you see? A jerk!"

JOE

Hey, you think it's time to talk to

Quagmire about his anger issues with this game?

CLEVELAND

You talk to him about it.

Peter prepares to take his shot. He accidentally taps the ball very lightly.

QUAGMIRE

(WRITING FURIOUSLY) Hey, hey, hey, that's a stroke!

PETER

I just tapped the ball. I was setting my shot.

QUAGMIRE

No! No winter rules! PGA standard tournament only, Peter! No preferred lie in the fairway!

PETER

I just tapped my ball, Quagmire. Relax.

QUAGMIRE

Oh, relax. Oh, okay. Oh, look, I just tapped my ball! Oh, just tapped it, oh, just tapped it again. Tap, tap. Where is-- uhp, it's in the hole! Eagle! Yay, Quagmire!

He throws his club at the golf cart.

JOE

Quagmire, you know, it's not fun when you're like this.

QUAGMIRE

You want fun? Go home and buy a monkey!

CLEVELAND

What does that even mean?

QUAGMIRE

I don't know. Boy, we got a beautiful day for this.

EXT. SPOONER STREET - DAY

CHRIS is delivering newspapers on his bike. He rides up to Herbert's house, where HERBERT stands on his lawn.

CHRIS

Hi, Mr. Herbert. Here's your paper.

HERBERT

Oh, uh, sorry, Chris, but I'm afraid I'm gonna have to cancel my subscription.

CHRIS

Cancel? But you love this paper. You have me deliver it three times a day. Plus a midnight underwear delivery.

HERBERT

Listen, I think you're a real nice guy. But I've just decided to go with another paper.

Another boy, KYLE, rides up on his bike. He's smaller than Chris. Herbert brightens.

HERBERT (CONT'D)

Hello, there, Kyle. You look nice today. I see you're wearing your big shorts with the baggy leg holes that flutter so carelessly in the breeze.

KYLE

Here's your paper. (THEN, TO CHRIS, THREATENINGLY) What are you doing here? Beat it, putz.

HERBERT

(TAKES PAPER) Thank you. Would you like to come inside for a cupcake and a glass of wine?

Kyle

Shut up, old man!

HERBERT

Mmm. Schwing!

EXT. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

LOIS sits on the couch watching TV.

ANNOUNCER (V.O.)

We now return to "Cutting in Line in
Front of Italians."

EXT. MOVIE THEATER - NIGHT (ON TV)

A long line of PATRONS waits to enter a movie. A MAN walks up and tries to sneak into the front of the line.

ITALIANS

Ohhhhh! / Ayyyyy! / Ohhhhh! / Ayyy! /
Etc.

ITALIAN #1

Ayyyy. Copernicus, why don't you
navigate yourself to the back of the line
with your feet and stand there with your
shirt.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Peter and Stewie enter. Peter carries a golf bag. Stewie is a little tan.

LOIS

Hey, Peter, how was your golf game?

PETER

Well, Lois, you tied my golf shoes a
little tight before I left the house, had
to deal with that all day, thank you very
much.

LOIS

(NOTICING) Oh, my god, look at Stewie!
Peter, you took him out without any
sunscreen?

PETER

Yeeeeeeea...No.

LOIS

Don't lie to me, Peter. You know the sun
is dangerous for a baby's skin. This is
more irresponsible than when you fed your
mogwai after midnight.

INT. GRIFFINS' KITCHEN - NIGHT (FLASHBACK)

Peter holds GIZMO in his arms, about to feed him a piece of
chicken. Lois stands by.

LOIS

Peter, didn't the little Chinese man tell
you not to feed him after midnight?

PETER

Oh, come on, Lois. He's so cute. And
he's hungry. What could happen?

Peter feeds Gizmo the chicken. It then morphs into FRAN
DRESCHER.

FRAN DRESCHER

Hello, I'm Fran Drescher. Nice to meet
you.

Peter and Lois **scream**.

PETER

Kill it! Kill it!

Peter **whacks** Fran Drescher. He quickly opens the microwave,
stuffs her into it, **slams** it shut, and **turns it on**. There is
a **hum**, and Fran Drescher **explodes** against the glass door of
the microwave in a huge green splat.

INT. GRIFFINS' LIVING ROOM - SAME TIME (BACK TO PRESENT)

STEWIE

Is there something wrong with me? What
the deuce are you all--

Stewie passes a mirror and does a double take.

STEWIE (CONT'D)

Well! Hello, there, gorgeous! Where'd
you get that sexy tan? Well, I was just
in Monaco and thought I'd sail down to
the Riviera for a few days, you know,
drop anchor and hide out where no one
could find me. Oh-ho-ho-ho.

BRIAN walks in.

BRIAN

My god, look at you.

STEWIE

Look at my complexion. I'm so sexy.
Quick, grab the video camera. Let's re-
do my "American Idol" audition tape.
That'll sell 'em.

CUT TO LIVE ACTION FOOTAGE:**INT. AMERICAN IDOL AUDITION SET - DAY**

Stewie is singing "Lost in Your Eyes" by Debbie Gibson.

STEWIE

I DON'T MIND / NOT KNOWING WHAT I'M
HEADED FOR / YOU CAN TAKE ME TO THE SKIES
/ IT'S LIKE BEING LOST IN HEAVEN / WHEN
I'M LOST IN YOUR EYES.

ANGLE ON SIMON COWELL, PAULA ABDUL and RANDY JACKSON.

SIMON COWELL

That was awful, Stewie. Just awful.

STEWIE

Uh-huh.

SIMON COWELL

One of the worst I've ever heard.

STEWIE

Okay.

SIMON COWELL

I mean, you shouldn't even be alive. If I had a gun right now, I'd shoot you. Seriously, I hope you get cancer.

STEWIE

Alright.

PAULA ABDUL

Honey, I like you, but you're just not right for this competition.

RANDY JACKSON

Yeah, it's a no for me, dog. You can't sing.

INT. HALLWAY OUTSIDE SET - MOMENTS LATER

Stewie exits his audition, crying.

STEWIE

I don't even care! Dey don't know what dey's talking 'bout! Next time dey hear 'bout me, dey's gonna be like "we was wrong 'bout Stewie." 'Cause I's gonna be huge! I's gonna be bigger'n everyone of all y'alls.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Chris approaches Peter and Lois.

CHRIS

Dad, I was wondering if I could borrow
seventeen dollars?

PETER

Chris, look at the mailbox out there. It
says "Griffin." Not "Griffin-Kennedy-
Onassis-Warbucks-Rockefeller-Einstein."
Besides, I spent my last ten bucks on
that ham costume.

ANGLE ON a ham costume in the corner.

PETER (CONT'D)

I know it's just sitting there right now,
but you know what the great thing is?
It's three months before Halloween, and I
am done.

LOIS

Chris, what do you need money for? Isn't
that why you have a paper route?

CHRIS

No, this new kid named Kyle keeps
stealing all my customers.

LOIS

That's terrible. You're a wonderful
paperboy, and you need to remind your
customers of that.

PETER

She's right. You want something in this world, you gotta fight for it. Like Mr. Sulu fights his urges.

INT. STAR TREK ENTERPRISE MESS HALL- DAY (CUTAWAY)

MR. SULU is standing in front of a space buffet.

MR. SULU

(HOLDING MIDSECTION) Ohhh... I really shouldn't. But everything looks so yummy. I don't want the fellows to start calling me "fatty Sulu." Or something like that.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. BACK YARD - SAME

Brian exits the house to put a bag of trash into a container when he notices Stewie on a lounge chair, tanning.

BRIAN

Stewie? What are you doing?

Brian approaches. Stewie is wearing a speedo, and glistens with oil. A transistor radio plays **Burt Bacharach music**.

STEWIE

Listening to some Bacharach, getting my bronze on, baby. Listen, Brian, could you please step out of my sun? I don't want the shape of a dog's head on my chest.

Brian notices Stewie has a gold chain around his neck.

BRIAN

Is that a Star of David? What are you, a Jew from the Seventies now?

Stewie gets up.

STEWIE

I'm just goin' with the flow. (THEN) Hey,
Brian. What do you think of my tan walk?
This is how I walk now that I'm tan.

Stewie walks back and forth with a suave strut.

STEWIE (CONT'D)

Check me out, Brian.

UNNATURAL CLOSE UP on Stewie as he **cracks open** a Tab and takes a swig, then turns his head towards the camera and smiles, still holding the soda in frame.

EXT. HERBERT'S HOUSE - DAY

Chris **rings** the doorbell. Herbert opens the door.

CHRIS

Hey, Mr. Herbert.

HERBERT

Oh, uh, hey, Chris. Oh, is that my
phone? (DOES VERIZON RING) Uhp, better go
get that.

CHRIS

Mr. Herbert, I want you back. Please,
will you be my paper customer again?

HERBERT

Chris, don't make this harder than it
already is. You'll always have your
memories, and I'll always have your
stolen briefs in the Tupperware under my
bed. Mmm.

Kyle approaches up the sidewalk.

KYLE

Well, if it isn't King Lardass.

CHRIS

Don't call me names, Kyle.

KYLE

I wasn't talking to you.

ANGLE ON KING LARDASS (with scepter and oversize buttocks)
eating a mutton joint.

KING LARDASS

I rule the dinner table!

ANGLE BACK ON Chris and Kyle.

CHRIS

Oh. Well, listen. It was wrong of you
to steal my customer away from me. And I
want him back.

KYLE

Oh, yeah?

Kyle shoves Chris to the ground, giving him a bloody nose.
Other KIDS see this and **laugh**.

KID #1

Look, Griffin got his ass kicked!

KID #2

Ha, ha! Generic childhood taunt!

KID #3

Ha, ha! Third kid saying something!

Chris wipes his nose and looks up, hurt and confused.

CHRIS

You... you pushed me!

HERBERT

Boys, boys, we can settle this like
reasonable and sexy teenagers. (HOLDING
UP BOTTLE) Whoever can swallow the most
Tylenol PM wins!

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME TIME

The Griffins (minus Stewie) are at dinner when Chris enters, disheveled and with a bloody nose.

LOIS

Oh my god! Chris, what happened?

CHRIS

Kyle beat me up.

PETER

You let that little punk beat you up?

You sissy!

LOIS

Peter, you should be more sympathetic.

Remember, you had a bully, too, when you were his age.

PETER

Yeah, you're right. Randy Fulcher used to pants me every chance he got.

INT. CLASSROOM - DAY (FLASHBACK)

A 15 YEAR-OLD PETER stands in front of the class reading from a paper.

PETER

My book report is on "The Giving Tree."

15 YEAR-OLD RANDY FULCHER runs in and pulls Peter's pants down.

RANDY

Nerd!

The class laughs.

PETER

Randy!

INT. HALLWAY - DAY (FLASHBACK CONTINUED)

15 year-old Peter walks down the hallway carrying his books. Randy runs in and pulls his pants down.

RANDY

Nerd!

The kids in the hallway **laugh**.

PETER

Randy!

INT. CAFETERIA - DAY (FLASHBACK CONTINUED)

Peter stands in the lunch line with his tray. Randy runs in and pulls his pants down.

RANDY

Nerd!

The other kids in line **laugh**.

PETER

Randy!

INT. BOYS' ROOM - DAY (FLASHBACK CONTINUED)

Peter walks up to a urinal. Randy runs in and pulls his pants down.

PETER

Oh, thanks, Randy. You actually saved me some time.

RANDY

What? But I--

He **slams** Peter's head against the urinal.

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT)

LOIS

Peter, I think one of us should go over and have a talk with Kyle's parents.

PETER

I'll do it, Lois. (TURNING TO BREAKFAST)
Right after a healthy breakfast of juice,
toast and store brand imitation frosted
flakes featuring Terry the Tiger.

WIDEN TO REVEAL TERRY THE TIGER, a Tony-type character.

TERRY THE TIGER

(HOLDING BOX) They'rrrre food!

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

MEG and Lois are sitting on the couch, reading. Stewie enters in a little toy convertible. He's tan and wears a wide-collared shirt. He pulls up alongside Lois and Meg, his elbow hanging over the car door.

STEWIE

(HITTING ON THEM) Hey, ladies. You mind
if I park here? I'll only be a few
minutes.

LOIS

Stewie, what's that on your lip?

STEWIE

I drew a pencil mustache. I like it
'cause it's just above my lip. That's
the kind of mustache you should have when
you're tan. The kind of mustache that
says "yeah, I smoke Pall Malls, what of
it?"

LOIS

I'll take care of that, Stewie.

Lois picks Stewie up, licks her thumb, then starts wiping his upper lip.

STEWIE

Ew, it's got your spit on it! This is more traumatic than when the fat man threw me in the air.

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

Peter throws Stewie into the air and catches him repeatedly.

STEWIE

(PANICKED) No no no-- (PETER CATCHES HIM)

HA HA HA! (PANICKED) No no no--

(DELIGHTED) HA HA HA!

EXT./ESTAB. GRIFFINS' HOUSE - DAY

EXT. GRIFFINS' BACKYARD - SAME

Brian exits the house to find PARTYGOERS mingling under a tent and by Stewie's kiddie pool. They are all tan and wearing mostly white. Brian approaches Stewie, who wears a white nehru jacket, sandals, and giant 1970's sunglasses.

BRIAN

Who are all these people?

STEWIE

Oh, just a few friends over to enjoy this gorgeous weather, maybe take a dip in the pool. (TO A GUY) Devon! Brian, this is Devon. Devon just finished directing a movie.

DEVON

Yeah, it, ah, stars a little actress named Joan Van Ark. Maybe you've heard of her?

Devon and Stewie laugh and high-five.

STEWIE

The movie's called "No Matter What You're Eating on the Phone, It Sounds Like Carrots." It's a metaphor that means no matter what you say, people always hear what they want to hear. That, and redemption.

BRIAN

This is ridiculous. Have you looked in the mirror lately? You look like you're fifty. Your skin is like leather. For godsake, put on some sunscreen.

STEWIE

(LOOKS AT WATCH) Oh, crap. Is that the time? I gotta shoot a Polaroid ad with Jim Garner in twenty minutes.

BRIAN

You're talking out of your ass.

STEWIE

It doesn't matter, Brian. I'm tan.

Stewie walks off.

BRIAN

Devon, do you have a cigarette?

DEVON

Sure, and here's a copy of my last movie. It's essentially "Brokeback Mountain" from the point of view of the horses.

EXT. MOUNTAIN - DAY (CUTAWAY)

TWO HORSES stand near a tent.

HORSE #1

Hey, the sun's been up for an hour,
shouldn't we get riding?

HORSE #2

Are they still sleeping?

HORSE #1

I'll check.

Horse #1 walks over to the tent and peaks in. He **reacts**.

HORSE #1 (CONT'D)

Oh! Ew! Ugh! (STAMPING WILDLY) Ew! Ew!
Ew!

HORSE #2

What? What is it?

HORSE #1

Run! Run!

The horses take off.

EXT./ESTAB. KYLE'S HOUSE - DAY

INT. KYLE'S HOUSE - SAME

Peter is at the door when KYLE'S MOTHER and FATHER answer.

PETER

Hey there, are you, uh, Kyle's parents?

KYLE'S FATHER

Yes, can we help you?

PETER

Yeah, I'm Peter Griffin.

KYLE'S MOTHER

Oh, Peter, yes, Chris's dad.

PETER

Yeah, uh, listen, apparently your son got into a little scrape with my kid.

KYLE'S MOTHER

Oh, dear. Please come in.

PETER

Hey, you mind if I use your john?

KYLE'S MOTHER

Of course, it's right in there.

EXT./ESTAB. KYLE'S HOUSE - NIGHT

We hear a standard "Family Guy" music cue.

INT. KYLE'S LIVING ROOM - SAME

Peter exits the john and zips up his pants.

PETER

So, listen, Chris is pretty upset about what happened. Would you mind if I had a word with him?

KYLE'S MOTHER

Of course. He's up in his room.

INT. KYLE'S ROOM - NIGHT

Kyle is reading comic books. Peter enters.

PETER

Hey, there. Kyle? Hey, I'm Chris Griffin's father.

KYLE

(MIMICKING PETER) Hey, I'm Chris Griffin's father.

PETER

Now, that's not very nice. I don't sound like that at all. You're making me sound like a homosexual. Listen, I just want you to know what you did the other day was wrong.

KYLE

(MIMICKING) What you did the other day was wrong.

PETER

You're not making this easy, Kyle.

KYLE

(MIMICKING) You're not making this easy, Kyle. My name's Peter Griffin, I'm a big, fat, dumb butt face.

PETER

Shut up, Kyle.

KYLE

I'm Peter Griffin, I'm a dorky, fat numbnuts.

PETER

Kyle, I said shut up.

KYLE

You're a poop nose.

There's a beat, then Peter lunges at Kyle, **punching** him repeatedly and **beating** the holy hell out of him.

Kyle (CONT'D)

Ow! Get off me you big turd! Help!

Peter continues to **pummel** him, until Kyle lies **moaning** on the floor. He looks up at Peter, his nose is bleeding and he has lots of bruises.

Peter stares at him, realizing what he's just done. His eyes dart back and forth for a beat, then he jumps out the window and runs off across the lawn.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Brian sits on the couch, reading. Peter runs in, **slams the door** and sits on the couch, stiff and motionless.

BRIAN

Hey, Peter.

PETER

Hey. What's going on?

BRIAN

Is something wrong?

PETER

No! No, no, everything's cool right now.

Might be some problems later, but we'll cross that bridge when we come to it.

The **phone rings** off-screen. Peter begins **tapping** his feet nervously.

LOIS (O.S.)

Hello?

Peter's **tapping** becomes more rapid.

LOIS (O.S.) (CONT'D)

Peter did what?!

Peter gets up, trying to act casual.

PETER

Well, I best be gettin' to work.

BRIAN

It's nighttime.

PETER

Boy, you said it. Alright, take it easy.

Peter quickly exits. Outside the window, we can see him climb up a tree, then peer out from the branches, hiding.

EXT. GRIFFINS' FRONT YARD - NIGHT

Lois stands at the foot of the tree calling up to Peter.

LOIS

Peter! You get down from that tree this instant!

PETER

No! You're gonna yell at me.

LOIS

You're damn right I'm gonna yell at you!
You beat up a thirteen-year-old boy!

WIDEN TO REVEAL TOOTIE from "The Facts Of Life."

TOOTIE

Ooh, someone's in trouuubbbllle!

PETER

Shut up, Tootie!

She roller-skates off.

LOIS

Peter, you should be ashamed of yourself.
You're behaving worse than Snow White.

EXT. FOREST - DAY (CUTAWAY)

SNOW WHITE is strolling through the forest, **singing**.

SNOW WHITE

LA LA LA LA LA LA...

As she **sings**, assorted animals start to gather around her.

SNOW WHITE (CONT'D)

LA LA LA LA LA LA...

A DEER walks up to Snow White and sniffs her outstretched hand. She smiles, then with her other hand, pulls a crossbow from behind her back and shoots the deer in the neck.

The deer crumples to the ground, dead. Snow White hoists it up and throws it onto a cart.

SNOW WHITE (CONT'D)

Well, that oughtta feed seven.

EXT. GRIFFINS' HOUSE - NIGHT

INT. STEWIE'S ROOM - SAME

Stewie, still wearing his Star of David necklace, stands in a robe next to a tanning bed. He lifts up the lid and drops his robe, revealing that he's wearing a thong. Brian enters.

BRIAN

What are you doing?

STEWIE

Gotta keep the tan up. It's not a skin color, it's a lifestyle, Brian. You wouldn't know that because you're white as a ghost. You're haunting this house with your whiteness, Brian. Wake me up in fifteen, will ya, babe?

BRIAN

Fine.

STEWIE

(CLOSING LID) While you're downstairs, can you take my pomegranate juice out of the fridge?

Stewie lifts the lid up again.

STEWIE (CONT'D)

Antioxidants. That's a word you're gonna get to know.

EXT./ESTAB. GRIFFINS' HOUSE - LATER

INT. GRIFFINS' LIVING ROOM - SAME

Brian has fallen asleep in front of the television.

TV ANNOUNCER (V.O.)

We now return to "'Round Midnight with
Bib Fortuna."

INT. TALK SHOW SET - NIGHT (ON TV)

BIB FORTUNA (Jabba the Hutt's assistant from "Return of the Jedi") sits behind a desk a la Johnny Carson.

BIB FORTUNA

De wanna wanga America! Miska hana Jabba
te Martin Lawrence kee "Big Momma's House
2." Ne bona wenga Sy Snootles!

The audience **applauds** as we **ANGLE ON** the MAX REBO BAND. SY SNOOTLES (the ugly ass thing with the long lips) stands like Doc Severinsen wearing a multi-colored jacket.

BIB FORTUNA (CONT'D)

Je kannna do lassa loud sports jacket.

Sy Snootles **laughs** along with the AUDIENCE. **ANGLE ON** a GAMORREAN GUARD in the audience, laughing like the guy from "Brian Sings and Swings" (4ACX22).

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Brian suddenly jerks awake.

BRIAN

Crap! Stewie!

Brian rushes out of the room.

INT. STEWIE'S ROOM - CONTINUOUS

The tanning bed is smoking. Stewie manages to push the lid up from inside with a pained **groan**. We **REVEAL** that his skin is now completely maroon. Stewie is clearly in a lot of pain. Unable to move his limbs, he makes two weak attempts to roll off the tanning bed onto the floor, then with one final burst of energy, rolls off. He hits the floor.

STEWIE

(AGONIZED SCREAM)

Brian rushes in.

BRIAN

Uh, hey, buddy. I was just about to come in and tell you, it's time to get out.

STEWIE

I've been in there for six and a half hours, you son of a bitch! (BRIAN REACHES TO HELP STEWIE UP) Don't touch me!

Brian quickly withdraws his hand.

BRIAN

Well, how-- Can you get up?

STEWIE

I'll try. (PAINED NOISES)

Stewie manages to get himself to his feet and starts walking very slowly and stiffly, **moaning in pain** each step.

STEWIE (CONT'D)

(PAINED NOISES, THEN COLLAPSES WITH A SCREAM) I can't do it. I can't do it.
Get the lotion. Put the lotion on me.

Brian walks O.S. and returns with a bottle of lotion. He squirts some on Stewie's chest and face, who lies on the ground. MR. FURLEY enters.

MR. FURLEY

Brian?!

Brian turns around and is instantly aware of how this looks from Mr. Furley's angle.

BRIAN

Oh, uh, hi, Mr. Furley. This isn't what it looks like.

MR. FURLEY

Never mind, I'll come back later.

Mr. Furley exits crazily.

EXT. KYLE'S HOUSE - DAY

Lois, holding Peter by the ear, **knocks** on the door.

PETER

I'm not doing it, Lois.

LOIS

Yes, you are. Kyle's mother agreed not to press charges if you apologize.

PETER

No. Kyle's stupid. Kyle goes to Jupiter and gets more stupider. I go to Mars and get more candy bars. Besides, what's his mom gonna press charges for?

LOIS

Assault.

PETER

Whoa, whoa, easy on the legalese, Debra Winger. Say it in English.

Kyle's mother answers the door. Kyle is next to her.

KYLE'S MOTHER

Hello, Lois.

LOIS

Hello, Claire. We just came by because there's something Peter would like to say to Kyle. (TO PETER) Go on.

PETER

(MUTTERS) Slorry.

Lois twists his ear harder.

LOIS

Say it right, Peter!

PETER

(MUTTERS) Orry.

Lois wrenches Peter's ear.

PETER (cont'd) (CONT'D)

Ow! Ow! Sorry!

KYLE'S MOTHER

Thank you, Peter. (TO KYLE) What do you say, Kyle?

KYLE

(SHRUGS) Apology accepted.

KYLE'S MOTHER

(SMILES) Now, why don't you patch things up with Mr. Griffin by showing him your Legos.

PETER

(EXCITED) You got Legos? Aw, sweet! Lois only buys me Mega Blocks.

LOIS

They're the same thing, Peter.

PETER

You know what, Lois? They are not the same thing. And the sooner you get that through your thick skull, the sooner we can get this marriage back on track.

EXT. KYLE'S BACKYARD - LATER

Peter and Kyle play with Legos.

PETER

Listen, uh, sorry about beating you up.
I felt pretty bad about it. Hey, this
look like an ice cream truck to you?

KYLE

Yeah, it's all right.

PETER

Huh. Ringing endorsement. Thank you.

KYLE

You don't have to apologize. I woulda
done the same thing. I mean, bullying
makes you feel pretty cool.

PETER

(THINKS) Yeah, I guess it was kinda cool.
I always used to be the one gettin'
bullied. But doing it to someone else
was pretty sweet.

KYLE

And the more you do it, the sweeter it
gets.

Peter smiles as he gets an idea.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Peter enters to find Lois cooking at the stove. Peter
saunters in with a toothpick between his teeth, then **knocks**
the frying pan off the stove, **splattering** Lois with hot
grease. Lois **screams**.

PETER

Cook much? Hehehehe!

LOIS

Peter, what the hell is wrong with you?!

PETER

What's wrong with me?

Peter grabs Lois' wrists and makes her **punch** herself in the face.

PETER (CONT'D)

LOIS

Me? You're the one punching
herself in the face.

Peter, stop it! Cut it out!
Knock it off!

Hehehehe! Lois, how come you
keep punching yourself in the
face?

Stewie stands in the doorway.

STEWIE

Ha, you're getting her good!

Peter turns, noticing Stewie.

PETER

Hey, Stewie. Nice sunburn.

He **slaps** Stewie on the back. Stewie's eyes widen in pain.

STEWIE

(YELPS) You horse's ass! I haven't been
in this much pain since I had the flu and
didn't know which end it was gonna come
out of.

INT. BATHROOM - DAY (FLASHBACK)

Stewie runs into the bathroom and leans his head over the toilet seat, about to vomit.

STEWIE

Oh, god.

He **moans heavily**. Nothing happens. Suddenly, Stewie **moans again urgently**, turns around, and starts to lower his diaper, then changes his mind again, turns around and leans his head over the toilet again. After another **urgent moan**, Stewie turns around and starts to pull his diaper down again. He does this a few more times, then pauses, **breathing heavily**.

STEWIE (CONT'D)

What's gonna happen? What's gonna
happen? What's gonna happen?

His arm is **blown off** by the vomit that **gushes out** of the
socket.

STEWIE (CONT'D)

AAAAAAAAAAAAAA!

EXT./ESTAB. GRIFFINS' HOUSE - LATER

INT. GRIFFINS' BATHROOM - SAME

Stewie stands in front of the mirror wearing a towel. He is
peeling his dried sunburn off. Brian walks by and stops.

BRIAN

Ew.

STEWIE

Hey, Brian, you want some Stewie jerky?

BRIAN

Oh, god, that is disgusting.

STEWIE

I'm finally starting to peel. I'm
telling you, Brian, my tanning days are
over.

Stewie peels the last piece of sunburnt skin off his foot.
He's now back to his normal skin color.

STEWIE (CONT'D)

I'm just glad I stopped before I did any
real damage to my skin.

BRIAN

(NOTICING) I wouldn't be so sure. I
don't remember you having that mole
before.

He points. Stewie looks down at a small black spot on his stomach.

STEWIE

What the devil? Where did that come from? Brian, what is that?

BRIAN

I don't know. Course, your sunburn was pretty bad. I suppose it could be... the C-word.

STEWIE

What the hell does that have to do with anything?!

BRIAN

No, cancer.

STEWIE

Oh, oh, oh, oh. I thought you meant-- it's not important. (THEN) Oh, no! Cancer!

END OF ACT TWO

ACT THREE**EXT./ESTAB. DR. HARTMAN'S OFFICE - DAY****INT. DR. HARTMAN'S OFFICE - SAME**

Stewie and Brian stand before DR. HARTMAN.

DR. HARTMAN

The mole looks benign, but we won't know for sure whether it's cancerous until the tests come back in a few days.

STEWIE

A few days?! I could be dead by then!

BRIAN

Relax, Stewie. He said it looks benign. We'll just have to wait and see.

STEWIE

Jim Henson had a "wait and see" attitude, and look what happened to him. Now we've got wrong-sounding Muppets!

INT. MUPPET THEATER (BACKSTAGE) - DAY (CUTAWAY)

KERMIT THE FROG is there with the SWEDISH CHEF.

KERMIT THE FROG

(DEEP VOICE) Hey, Swedish Chef.

SWEDISH CHEF

(EFFEMINATE VOICE) Oh, hey, Kermit. What's going on?

KERMIT THE FROG

I'm hungry.

SWEDISH CHEF

Oh, that's no problem. I could cook you something. You want some spaghetti? That's like my specialty and junk.

KERMIT THE FROG

(WAVING HIS ARMS LACKADAISICALLY)

Yaaaaaaaayyyyyyyy.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME TIME

Meg and Brian sit having breakfast. Peter enters. He pulls Meg's hat down over her face, and kicks her chair out from under her. She **crashes** to the floor.

MEG

Ah! Dad! What the hell?!

PETER

Hey, Brian, loser says what.

BRIAN

Peter, that's the oldest trick in the book.

PETER

Hahaha! You're a loser! You said what!

BRIAN

Uh, no, Peter, actually you just did.

PETER

(BEAT, THEN POINTS) After school, you're dead!

MEG

Dad, why are you acting like such a bully?

PETER

'Cause there are two kinds of people in this world, Meg. There are bullies and there are nerds. And there are hot Asian chicks. They'll do what you want.

(MORE)

PETER (CONT'D)

Oh, yeah. You better believe it, buddy, they will do what you want. Because they know. They know what you want. Don't be afraid, I won't hurt you. I won't hurt you. Me big American man. (THEN) My point being, that I'm a bully, not a nerd. Now where was I? Oh yeah.

Peter kicks Meg's chair out from under her again. She **crashes** to the floor. Chris enters.

CHRIS

Bye, Dad, I'm going to school.

PETER

Don't forget your lunch money, Chris.

Peter hands Chris a couple dollars, then runs out the door.

EXT. GRIFFINS' FRONT LAWN - CONTINUOUS

Peter hides behind a bush. A beat later, Chris exits with his school books. Peter emerges with a menacing swagger.

PETER

Hey, Griffin, where d'ya think you're goin'?

CHRIS

Huh? School, dad.

PETER

Give me your lunch money!

Peter shoves Chris to the ground and grabs the money out of his pocket. Chris **wails in pain** as Peter gets him in a headlock and administers noogies.

PETER (CONT'D)

Hehehe! I hear your mom's a whore. And you're dad's a drunk, who, I know from a reliable source, has to put waterbugs in his underwear before sex to get an erection.

INT. GRIFFINS' KITCHEN - LATER

Brian reads at the table when Stewie enters, holding a piece of paper.

STEWIE

Brian, I may only have one week to live, so I've got to make the most of it. I've made a list of things I want to do before I die, and you have to help me since this is all your fault.

BRIAN

Look, Stewie, odds are that mole is nothing to worry about.

STEWIE

Brian... I'm going blind. Tell me, because I've forgotten... what does "red" look like?

BRIAN

First of all, you're not going blind. Second of all, I don't know.

STEWIE

(FALLS TO HIS KNEES) The needs of the many, outweigh... the needs of the few.

BRIAN

Or "the one," all right, give me the
list.

Brian grabs the list and looks at it.

BRIAN (CONT'D)

(READING) "Visit Chicago Museum of Art."

Okay, we can do that.

EXT. CHICAGO ART MUSEUM - DAY

Stewie runs up the museum steps with Brian and JILLIAN as **instrumental music** from this scene in "Ferris Bueller's Day Off" begins and plays over the following sequence:

INT. MUSEUM - DAY

School children holding hands cross in front of a bronze statue. We see that Stewie, Brian and Jillian joined in as part of the chain.

INT. MUSEUM - LATER

Stewie stares at Seurat's "A Sunday On La Grande Jatte". We CUT between Stewie's face and the painting, PUSHING IN closer and closer on each, until just Stewie's eyes fill the frame, then cut to an EXTREME CLOSE-UP of the individual dots of color that make up the pointillist painting.

INT. GRIFFINS' KITCHEN - DAY

BRIAN

(OFF LIST) Next on your list... You wanna
learn to ballroom dance.

INT. DANCE STUDIO - DAY

Stewie, in a fancy dress, ballroom dances with a reluctant, tuxedo-clad Brian.

BRIAN

All right, if you're gonna make me do
this, at least let me lead.

STEWIE

Fine. You lead.

BRIAN

All right then.

They do a series of fancy dance moves.

STEWIE

(UNDER HIS BREATH) I love you.

BRIAN

What? What'd you say?

STEWIE

(CAUGHT) Uh... olive juice.

BRIAN

Olive juice?

STEWIE

(BEAT, THEN UNDER HIS BREATH) Olive juice
you, too.

INT. GRIFFINS' KITCHEN - DAY

BRIAN

(OFF LIST) Next up... you wanna swim
with the dolphins.

STEWIE

Yes, but not just any dolphins, Brian.
The screaming black dolphins.

EXT. QUAHOG SHORELINE - DUSK

Stewie rides along the back of a SCREAMING BLACK DOLPHIN.
Another SCREAMING BLACK DOLPHIN swims along with them.

STEWIE

I'm alive!

DOLPHIN #1

Hey, whatchu got on your back?

DOLPHIN #2

That's a baby!

DOLPHIN #1

No way! I wonder how long he can hold
his breath.

STEWIE

Oh, no, no!

DOLPHIN #2

Nah, we're just playin' with you.

They all **laugh**.

STEWIE

(BEAT) Hey, have you guys ever met the
Commodores?

DOLPHIN #1

(OFFENDED) You hear what this baby asked
me? He asked me if we knew the
Commodores.

A tense beat.

DOLPHIN #2

(JOVIAL) Of course, we know the
Commodores!

They all **laugh** again.

EXT. SPOONER STREET - DAY

Cleveland and Quagmire walk on the sidewalk.

PETER (O.S.)

Hey, you nerds want to see a puppet
show?!

They look over. **ANGLE ON** Peter, holding JOE up like a
marionette, his legs dangling.

JOE

Peter, put me down!!!

Cleveland and Quagmire approach.

PETER

(TO JOE) I told you, not until you sing.

(THEN) HIGH ON A HILL WAS A LONELY GOAT
HERD --

JOE

LAY-HEE-OH-DA-LAY-HEE-OH-DA-LAY-HEE-HOO!!

Cleveland and Quagmire **laugh**.

QUAGMIRE

Oh, I just love live theater.

CLEVELAND

And Joe really brings that character to life.

PETER

(THREATENING) Shut up, Cleveland. Go
back to China where you belong.

Cleveland bursts into **tears** and runs off. Lois sees this
from their driveway, where Chris helps her unload groceries.

LOIS

Peter, what the hell are you doing?
You've become just as bad as that bully
who used to pick on you.

PETER

Are you kidding? I'm nothing like Randy
Fulcher. He used to beat people up and
used crippled people like puppets and
tell black people to go back to China--
oh, boy.

He puts Joe down.

PETER (CONT'D)

You're right, Lois. I shouldn't be
bullying my friends and family.

(MORE)

PETER (CONT'D)

I should be kicking Randy Fulcher's ass.
He's the jerk in all this. Like Dick
Cheney when he was a Wal-Mart greeter.

INT. WAL-MART - DAY (CUTAWAY)

DICK CHENEY, in a Wal-Mart uniform, greets CUSTOMERS as they enter.

DICK CHENEY

(NODS) Go fuck yourself. (NODS TO NEXT
CUSTOMER) Go fuck yourself. (TO NEXT
CUSTOMER) Go fuck yourself.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. STEWIE'S BEDROOM - SAME

Stewie is in bed, wearing glasses. Brian enters.

BRIAN

Well, that's it for the list.

STEWIE

Not quite, Brian. There's one more thing
I need you to do before I die. (HANDING
HIM NOTE PAD AND PENCIL) Write down my
final thoughts.

BRIAN

Oh, come on.

STEWIE

(GASPING FOR AIR) I don't have much time.

Brian **sighs** and prepares to write.

STEWIE (CONT'D)

I remember once, I was walking along the shore, and there were two sets of footprints on the beach, and one of them disappeared, and I said "where did you go, God?" And he said, "like I have to be with you every second?"

Brian's cell phone **rings**. He answers it.

BRIAN

Hello?... Oh, hi, Dr. Hartman...

Alright, I'll tell him. Thanks. Bye.

Brian hangs up, then turns to Stewie.

BRIAN (CONT'D)

You don't have cancer, you're gonna be fine.

STEWIE

Really? Oh, thank god! Thank god! You know, this whole experience has taught me a few things. Like who my true friends are. You were there for me, Brian. I'll never forget that.

BRIAN

Great, I'm glad you got something out of it.

Brian starts to leave.

STEWIE

Wait, wait. Look, there's no reason we can't finish the memoir, anyway. Let's see what you've got so far.

He shows the note pad to Stewie. **ANGLE ON** the note pad, which shows only a drawing of Brian hanging himself. Stewie looks up at Brian.

STEWIE (CONT'D)

Oh, you are just the worst type of person.

EXT. RANDY FULCHER INSURANCE AGENCY - NIGHT

Peter and Chris sit in the car outside a storefront with a sign: "Randy Fulcher, Insurance Agent".

CHRIS

Dad, what are we doing here?

PETER

Chris, I'm gonna show you how to stand up to a bully. (THEN, PICKING UP HOODED SWEATSHIRT) But first, I'm gonna show you how when I pull the drawstrings on my sweatshirt and spit out a candy bar, I look like an anus.

Peter stuffs a candy bar in his mouth, then puts on the sweatshirt, pulling the drawstrings of the hood tightly over his face. He slowly **spits out** the candy bar through the hole.

CHRIS

Aaaaaaaaaaaaaahhh! Ew! Ew!

PETER

Hehehehehe. Hey, look, there's Randy Fulcher!

RANDY FULCHER, a middle-aged man wearing a suit, emerges on crutches, and heads for his car. Peter and Chris get out of the car. Peter faces off across from Fulcher.

PETER (cont'd) (CONT'D)

Hey, Fulcher!

Fulcher turns.

RANDY FULCHER

(RECOGNIZING) ...Griffin?

PETER

The feeling's mutual.

RANDY FULCHER

(TO PETER) What are you doing here?

PETER

(PUNCHES FIST INTO PALM) I'm here to kick your ass, Fulcher. I'm gonna beat ya, and then my son Chris is gonna beat ya. It's gonna be an old-fashioned, father-son beat-off.

RANDY FULCHER

(NERVOUS) But, you can't hit me, I'm handicapped. I have polio.

PETER

And I have combination skin. So, we'll call it even.

Peter cocks his fist to swing.

CHRIS

No, dad!

In **SLOW MOTION**, Chris grabs Peter's wrist, stopping it, mid-punch. Chris then twists the wrist. Peter flips over and lands in the dirt. We return to **NORMAL MOTION** as Chris assaults Peter with a flurry of punches. A CROWD begins to form.

PETER

Ahh! Ahh! Ow! (CRYING) Oh god! Please, stop!

Chris stops.

CHRIS

Sorry I had to do that, Dad. But you wanted me to learn to stand up to a bully. Well, I'm standing up to you. Stop bullying people, Dad!

Randy Fulcher approaches.

RANDY FULCHER

(TO PETER) I suppose I'm somewhat responsible for this. All those years of pulling your pants down and calling you a nerd.

PETER

No, Randy. It's not your fault. I am a nerd. Here, I thought it would feel good to be a bully, but it actually feels even better to admit the truth. I'm a nerd. And you know what? (PUTS HIS ARM AROUND CHRIS) I'm pretty proud of it.

The crowd looks on, touched.

PETER (CONT'D)

I know there are probably others of you out there, who may have been called dork, spaz, or geek... Others who have felt left out, stepped on, picked on, put down... whether you think you're a nerd or not, why don't you come on down and join me.

"We Are The Champions" begins and builds throughout the following. **ANGLE ON** MORT GOLDMAN in the crowd. He steps forward.

MORT GOLDMAN

(TO OTHERS) It's true. I'm not the
confident jock you all see me as.

He joins Peter. **ANGLE ON SEAMUS**, who steps forward.

SEAMUS

Arrr, me be a nerd, too.

ANGLE ON MAYOR WEST. He steps forward.

MAYOR WEST

I hope we get nerd stickers for this. I
love stickers.

He joins Peter, who continues.

PETER

All of you, come on up here and join us,
'cause no one's gonna be free until nerd
persecution ends.

A crowd forms around Peter, and starts to chant.

CROWD

Nerds! Nerds! Nerds!

The music turns into a choral version of "**We Are The
Champions**" which continues over the end credits.

CUT TO BLACK.

END OF SHOW